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excellent conventional design and careful execution. Of special value seemed the work of Phœbe C. Schreiner with designs carried out in raised enamel.

Very interesting work was to be seen in illuminating and printing. Especially strong was a large illumination in dark coloring by Margaret Haydock. The color etchings by Gabrielle de V. Clements, had great charm; the bookplates and cards by Alexandrine McEwen real interest.

There were examples of printing by the N. T. A. Munder Co., of Baltimore, and of fine photography of the nude by J. E. Bennett, and more illuminations by Robert W. Hyde. Mr. Robert Garrett lent his valuable collection of manuscripts, illuminations and printed books.

The case of jewelry was full of fine things. Here were set forth examples by Jessie Ames Dunbar, George J. Hunt, E. A. Schroedter and Margaret Rogers, of Boston; Eleanor Deming and Helen Keeling Mills, of New York; Millicent Strange, of Washington; Ida Pell Conklin, of Minneapolis; Mildred G. Watkins, of Cleveland, and others. Interesting to compare with them was an elaborate necklace, made by the London Guild of Handicraft.

One of the most striking and complete exhibits was that of Silverware.

Blanchard Brothers, of Troy; George P. Blanchard Co., of Gardner, Massachusetts; Jane Carson Barron, of Cleveland; George C. Gebelein, Adolphe C. Kunkler, of Boston, were all represented, but Arthur T. Stone, of Gardner, Massachusetts, showed the most important collection.

A very prominent place was deservedly given to Theodore Hanford Pond, the head of the Applied Art Studios of Baltimore. His silverware was set out to great advantage on a dining room table where one could test the strength and usefulness of his well-thought-out and well-wrought pieces.

The remarkable loan collection of old silver perhaps could not have been excelled in any other city in the country and deserves a whole article to itself.

It is to be hoped that an appreciation of this great Arts and Crafts movement of ours which this exhibition, with work from so many different places, and one with such earnest purpose and sincerity of intention cannot but call forth, will lead to the multiplying of art patrons of all classes of rich and poor, appreciative persons who, realizing the joy of the work, and the joy of possessing the work, will both support the movement, and enter the ranks of active and well-trained workers.

## THE NATIONAL ACADEMY OF DESIGN EXHIBITION

BY ELISABETH L. CARY

THE Spring Academy was well up to the standard to which it has accustomed us. There was enough to enjoy in the old familiar way. A bold note was struck in the Vanderbilt Gallery, which was beautifully arranged by the way, with the "Portrait Study," by Cecilia Beaux. The sitter was a very long young woman. Her feet were stretched out far in front of her, charming little feet ex-

quisitely painted, and the observer was grateful for their delicacy after traversing the length of the yellow robe, with its big pattern of purple flowers. There was plenty of air in the room, and there was a figure of a man "up stage," with his back to us, making a picturesque accent in the composition.

In the same gallery was Henry Salem Hubbell's picture of a woman standing



PORTRAIT STUDY

CECILIA BEAUX

at a doorway; he calls it "The Departure." It seemed to have deepened in tone since it was painted, and was a most ingratiating canvas, with its ruddy

flesh tones, its genial characterization, and handsome green scarf floating across the subdued color scheme. Here, also was Jean McLane's vivacious portrait of



ROCK CHANNELS

AWARDED THE INNESS GOLD MEDAL

PAUL DOUGHERTY

"Brother and Sister," which took the third Hallgarten Prize, and Helen M. Turner's "Summer," which took the Julia A. Shaw Memorial Prize. This bit of outdoor *genre*, a woman having tea on a porch, spoke with no little eloquence of the interest in strong color that has superseded the gray mists of yesterday. Not far away was the "Little Girl," by George Bellows, reproduced as a frontispiece to this number of ART AND PROGRESS, to which was given the first Hallgarten Prize. Possibly, if Manet had never painted little boys with swords, this picture would not have taken just its present form, but it is more unlike than like Manet. For one thing, the American painter's brush is more brusque and cursory in its description of planes, and the edges of the different planes make a less distinct linear pattern.

There were several pictures of children which were not only charming by virtue of a charming subject, but had unusual

technical merit. Martha Walter's "A Summer Day" was one—the blithest possible version of indolent childhood in a summer mood. A little girl under a large sunshade was seen lying on a hill-top, kicking her small legs in an irresponsible attitude appropriate to her years. The sunlight fell in patches on her dress and filtered through the parasol to her face. The big, careless brush strokes were apparently flung hither and thither, but ended by defining with swift precision the young form and the half-awakened little personality. An admirable portrait of a child was Lydia Field Emmet's "Enter Sylvia," an engaging, shy, little creature, sympathetically realized. In Lillian Genth's "Mother and Child" the baby carried off all the honors of the picture; its upturned face, having just the vague prophetic stare of infancy, and its flesh having the soft firmness characteristic of the flesh of young children. Sergeant Kendall's "Intermez-



BROTHER AND SISTER

AWARDED THE THIRD HALLGARTEN PRIZE

M. JEAN McLANE

zo" showed the artist in a more than usually tender mood, and Mrs. Cox had an extremely nice child giving only a partial attention to a picture book provided for her amusement.

The landscapes were many, and included several that were both respectful of nature and distinguished as art.

"Youth," by Gardner Symons, was the picture that took the Saltus Gold Medal. It was characteristic of its author, both in its color scheme of blond browns and tawny yellows, with gray into which blue enters, and in its large brushwork and open composition.

E. W. Redfield had two landscapes in



THE GRAND ENTRY

AWARDED THE THOMAS B. CLARKE PRIZE

GIFFORD BEAL

which much was made of the yellow tangle of small branches animating a winter scene. Walter Griffin had a "Springtime," in which a cluster of houses was somewhat closely pressed into the middle plane of the picture, but with a sky that was treated with knowledge and delicacy of feeling. Charles Rosen's "The Lineman" was a large dramatic composition with a stormy sky and a mass of wind-tossed trees. The title was implied by the figure of a man at the top of a telegraph pole, occupied with the wires. "Floating Ice: Winter Morning" showed the artist's sensitiveness to wholly different impressions, and the fine flexibility of his technical equipment.

A long step was needed to take us to Paul Dougherty's "Rock Channels," which won the Inness Gold Medal, and bore all its merits on its face. The rocks were hard, and the sea swirled, and there was the iridescent color of sun shining on damp surfaces. The second

Hallgarten Prize was taken by Robert Spencer with a gray little picture of a courtyard and buildings and groups of people, which he called "The Silk Mill." The quality of the gray was very pure, and the lightly sketched figures were alive and differentiated in pose and gesture. Margaret F. Richardson took the portrait prize for her portrait of Mr. Asa H. Paige, and the Thomas B. Clarke Prize went to Gifford Beal for his circus picture called "The Grand Entry." Mr. Beal showed us elephants coming out of a tent, riders in gorgeous costumes, and attendants keeping the beasts in order. Everything was going very well; we hardly felt the lurching of those great hulking forms, which moved irresistibly forward; the faces of the riders were expressionless; the artist told you plainly that the circus is an organized industry, and conveyed no thrill, objectively considered. Objectivity was very much in evidence at the Spring Academy.



THE GLADE

WALTER PALMER

THE ANNUAL EXHIBITION OF  
THE NATIONAL ACADEMY OF DESIGN